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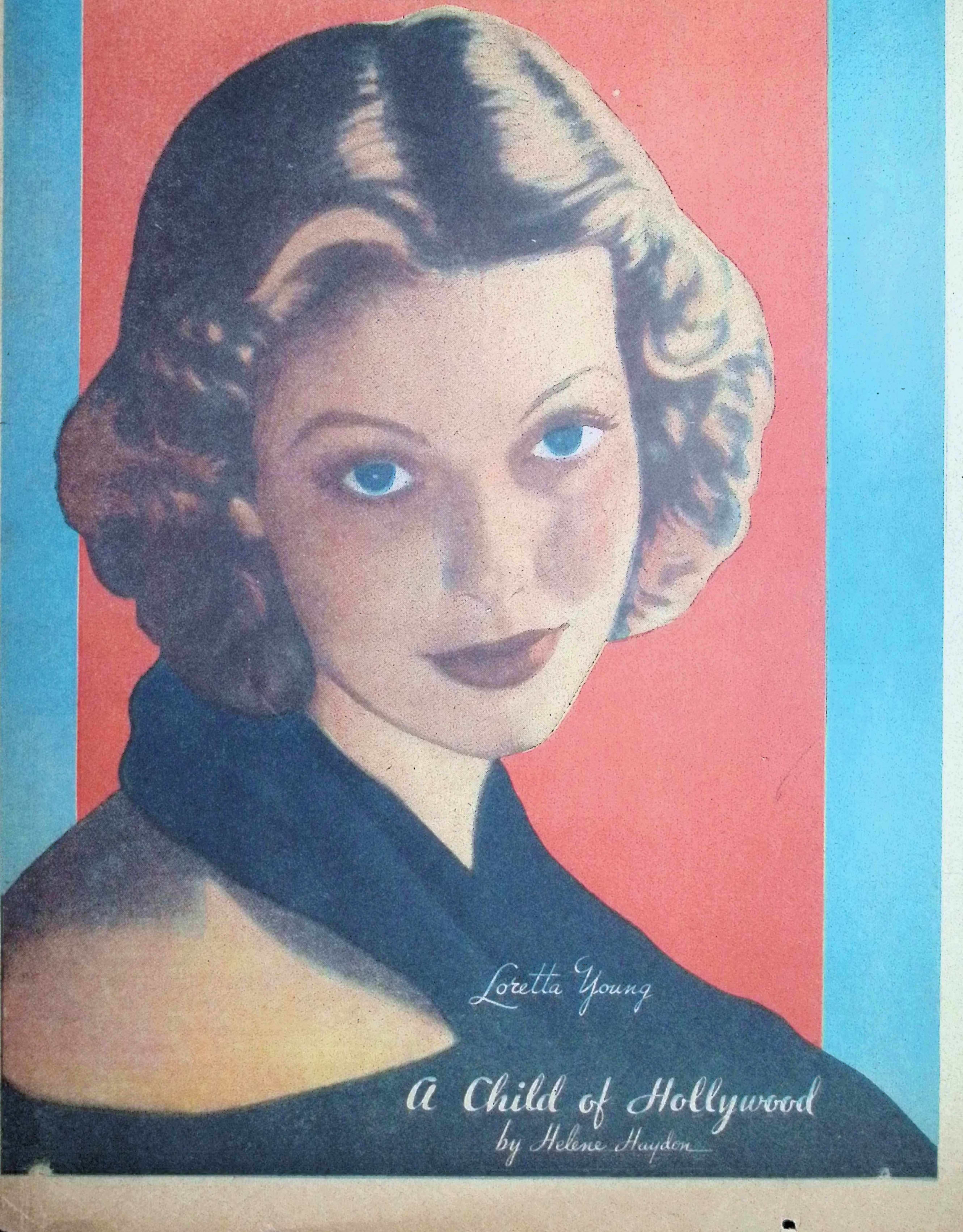

Loretta Young

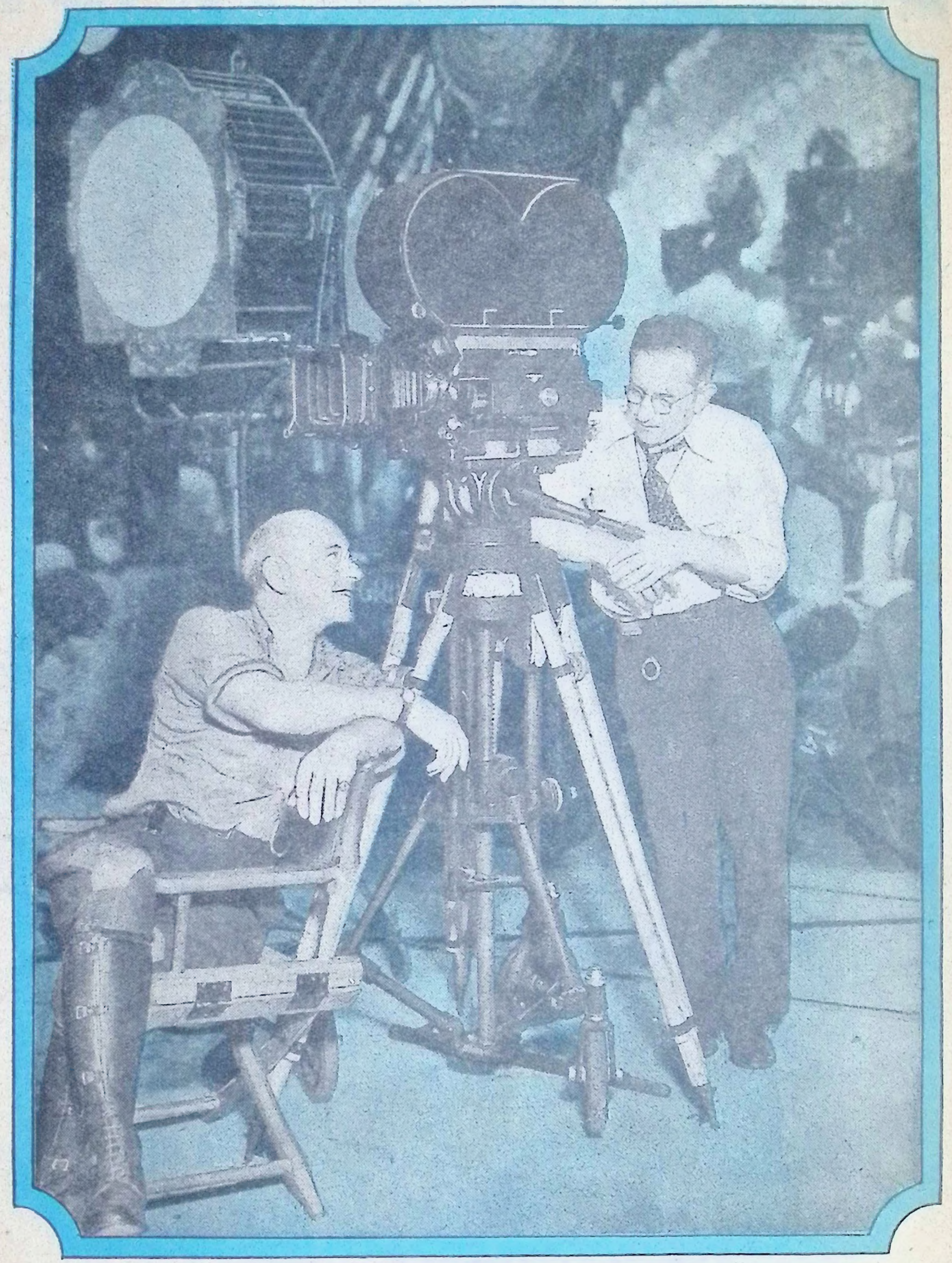
A Child of Hollywood

by Helene Haydon

Historians Done Cleopatra Wrong

So Says DeMille After Year of Research

By CATHERINE HICKEY



Cecil B. DeMille (seated) with his camera man, Victor Milner, beside the latest movie camera, which is being used for the first time in filming "Cleopatra," a story of 2,000 years ago. This Mitchell camera is half the bulk of those now-in use, is much easier to handle and absolutely noiseless, despite the absence of the prevalent huge silencing blimps.

HOLLYWOOD, July 14.

CLEOPATRA, seductive Circe of the Nile, was a wanton, according to the story that has marched down the 2000 years between her time and ours.

But Cecil B. DeMille arises to say the historians were wrong. Cleo, he insists, was no loose woman, with a score of lovers, who spent her time in extravagances, riotous living and refined cruelties.

She was a maligned woman, a faithful wife, and a loving and wise mother, says DeMille.

And he points to the results of a year of research work by a competent staff to back him up. The famous library and museum at Cairo, other famous archives, and writers both ancient and modern were consulted.

DE MILLE is now filming an original story, based on the data obtained. Claudette Colbert is Cleopatra. Warren William is Caesar, and Henry Wilcoxon, an English import, is Marc Antony.

He points out that she had but two lovers—Caesar and Anthony—and married both in turn; that her extravagances were for political purposes, to impress enemies of her country, and that the stories of poisoning are but half true.

DeMille says the facts are that criminals at that time were condemned to death by horrible torture. Cleopatra offered the convicted the choice of quick death by poison instead.

And as to her wicked reputation, that was propaganda, started at Rome by enemies of Julius Caesar after he married Cleopatra. The purpose was to make it appear that Caesar was unworthy to rule Rome, DeMille says. Antony believed these stories, and when he met Cleopatra, a cultured, clever woman who spoke 26 tongues, he was amazed.

AND SHE depended not only on her sex appeal, but on her brains, when she set out to charm a man. When Caesar conquered the city her brother Ptolemy commanded Alexandria. She had been driven out by Ptolemy, but hearing of Caesar's fame, she had herself concealed in a role of bedding and carried before Caesar by a faithful servant. "They talked all that night," one historian records," and before the sun rose Caesar had decided to put Cleopatra back on the throne.

After Caesar's assassination, his successor, Marc Antony, ordered Cleopatra to appear before him, intending to lead her through the city as a disgraced captive. But Cleopatra came sailing up the river in a gorgeous barge.

HERE is how Weigall, in his "Life and Times of Cleopatra," describes that barge:

"The royal galley was rowed by banks of silver-mounted oars, the great purple sails hanging idly in the still air of the evening. The vessel was steered by two oar-like rudders, controlled by helmsmen who stood in the stern of the ship under a shelter constructed in the form of an enormous elephant's head of shining gold, the trunk raised aloft.

"Around the helmsmen a number of beautiful slave women were grouped in the guise of sea-nymphs and graces; and near them a company of musicians played a melody upon their flutes, pipes and harps, for which the slow-moving oars seemed to beat time.

"Cleopatra herself, decked in the loose, shimmering robes of the goddess Venus, lay under an awning bespangled with gold, while boys dressed as cupids stood on either side of her couch, fanning her with colored ostrich plumes of the Egyptian court. Before the royal canopy brazen censers stood upon delicate pedestals, sending forth fragrant clouds of exquisitely prepared Egyptian incense, the marvelous odor of which was wafted to the shore ere the vessel had come to its moorings.

THE company was led down to the banqueting saloon, where a dinner of the utmost magnificence was served. Twelve triple couches, covered with embroideries and furnished with cushions, were set around the room, before each of which stood a table whereon rested golden dishes inlaid with precious stones, and drinking goblets of exquisite workmanship.

"Returning once more to the deck, the elated guests, now made more impressionable by the effects of Egyptian wine, were more amazed to find themselves beneath a marvelous kaleidoscope of lanterns, hung in squares and circles from a forest of branches interlaced above their heads."

ANTONY fell. Instead of taking her to Rome as his captive, she took him to Egypt with her. He lingered so long that the Romans finally overthrew him.

Otherwise, says DeMille, Cleopatra was startlingly like the women of today.

She used the same beauty aids women use today, including painted fingernails. She used perfumes generously. She discovered the effect of stream-lined attire.

Her wardrobe would put a modern woman to shame. She had countless evening gowns, and precious stones. Diaphanous materials frequently had flowing or trailing scarfs, even as the 1934 gowns. She had a collection of sports clothes too, and played at games with both Caesar and later with Antony, and went to war with them.

But she was at her best in the evenings, presiding over feasts and entertainments. Her toilet started with a milk bath, followed with a massage with scented oils and lotions. She used powder, rouge and eye-shadow. Gems glowed in her hair and on her attire. And her fingernails and toenails glittered with a fresh manicure.

PEGGY HOPKINS JOYCE, who has had four husbands to Cleopatra's two, said her technique in attracting men was "Be a Pal." Cleopatra was 2000 years ahead of her. Said the historian Plutarch:

"She had at any moment some new delight or charm to meet Caesar's wishes. She played at dice with him, drank with him, hunted and fished with him, and when he exercised in arms she was there to see . . . she also fascinated him by the art of love."

All these things DeMille has learned he has put into his lavish production.

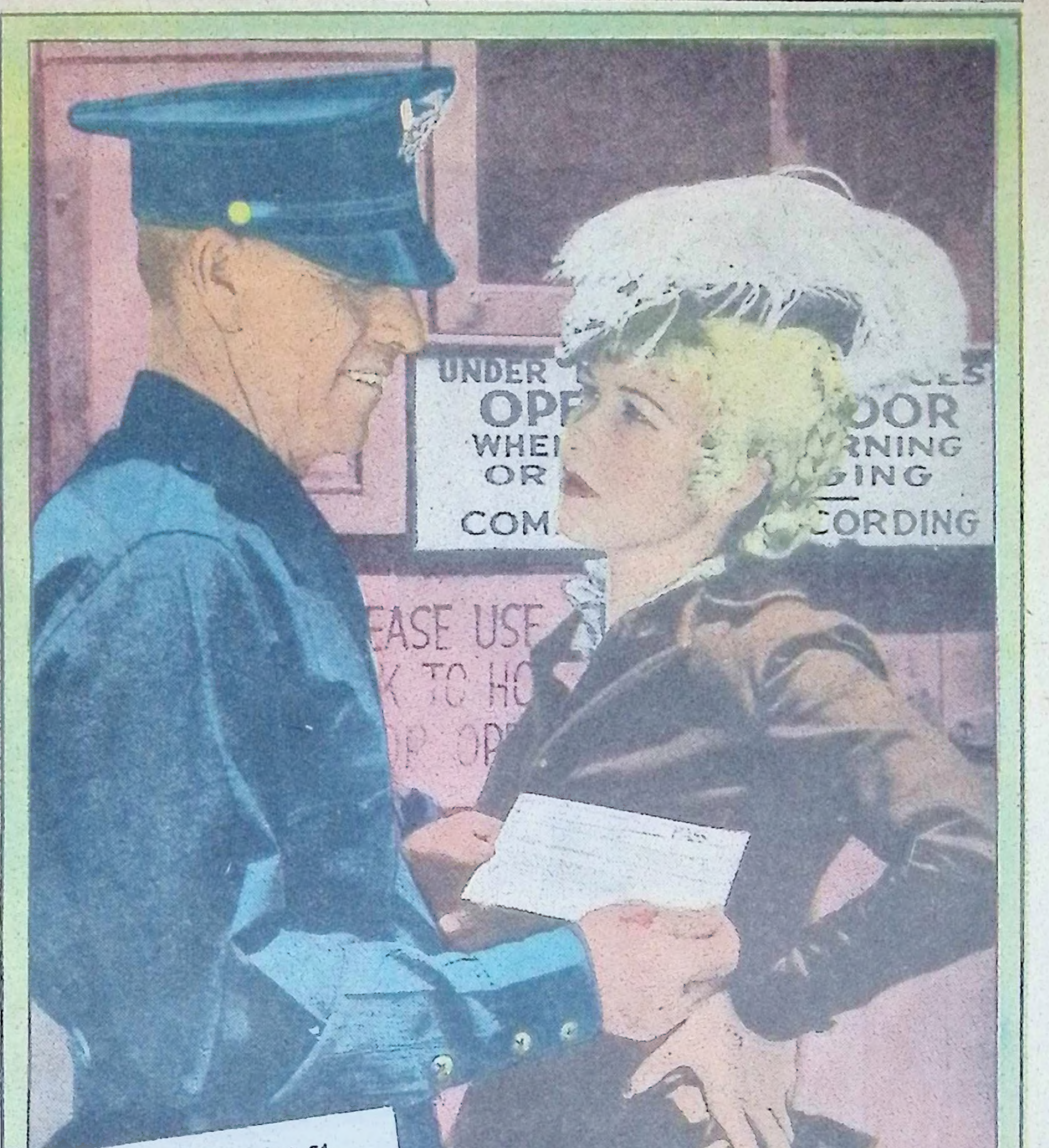
If there are parallels between Cleopatra and the women of today, there are more between that era and ours, and between Caesar and our modern administrators, says DeMille.

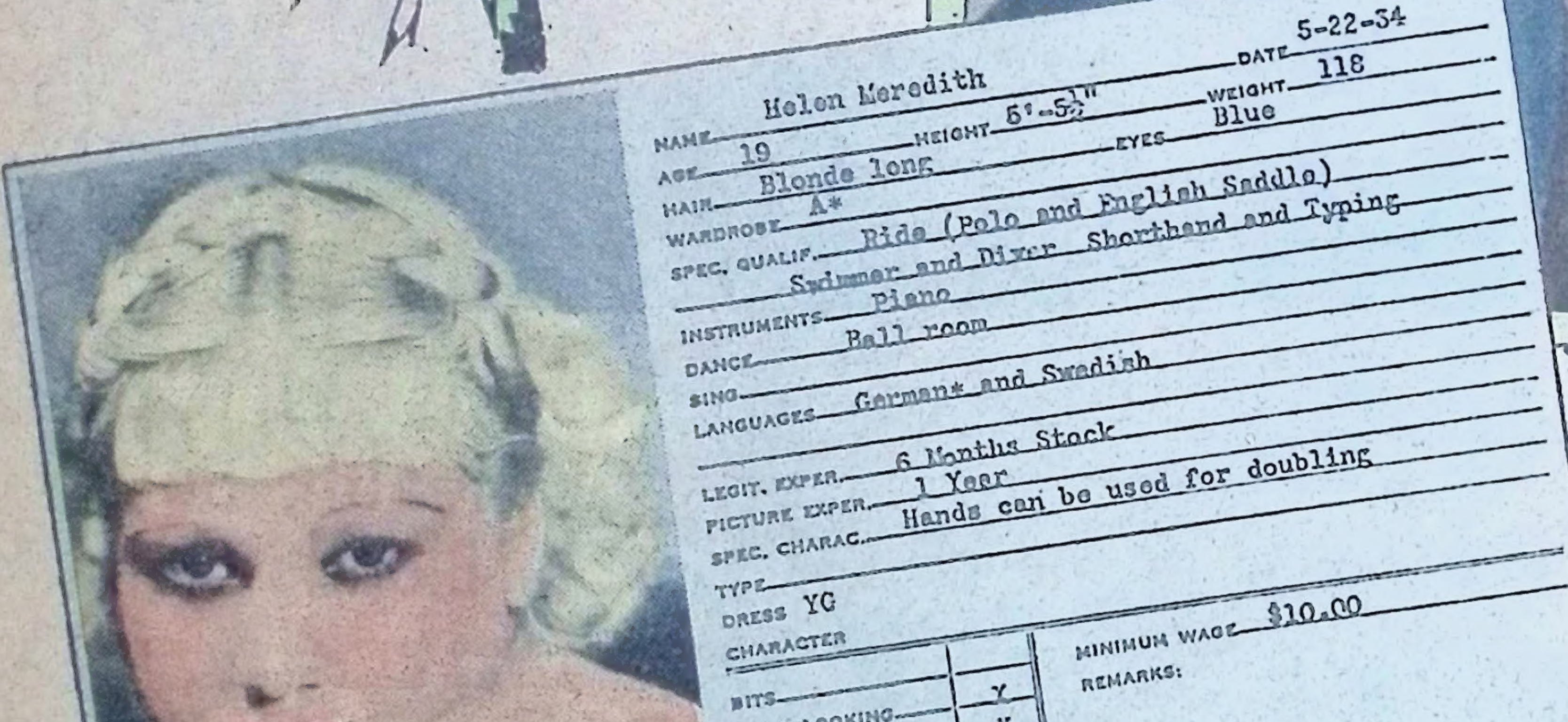
"HE BECAME a dictator," says DeMille. "A Democrat, he ousted Republicans to accomplish his reforms. If you think the C. W. A. was a new idea, study history.

"When he found that farming decreased 59 percent, he organized a 'back-to-the-farm' movement. He bettered schools, raised the teachers' salaries, organized leagues of nations and reorganized the monetary system by fixing her gold and silver ratios."

What You're Up Against in Crashing Hollywood

New and Painful Statistics for Those Who Aspire to a Start in the Movies





NAME Helen Meredith DATE 5-22-34
AGE 19 HEIGHT 5'-5½" WEIGHT 118
HAIR Blonde long EYES Blue
WARDROBE A*
SPEC. QUALIF. Ride (Polo and English Saddle) Swimmer and Diver Shorthand and Typing
INSTRUMENTS Piano
DANCE Ball room
SING
LANGUAGES German* and Swedish
LEGIT. EXPER. 6 Months Stock
PICTURE EXPER. 1 Year
SPEC. CHARAC. Hands can be used for doubling
TYPE
DRESS YC
CHARACTER
MINIMUM WAGE $10.00
REMARKS:

BITS	X
GOOD LOOKING	X
GOOD FIGURE	
FOREIGN	X
INGENUE	
RECORD	
CLASSIFIED	

Top, the skeptical smirk on the guard's face is enough to discourage many an extra from entering a studio, were it not for credentials in the form of a pass from the Central Casting Bureau. Above, an extra's registration card, this one giving a full physical character description of Helen Meredith.

HOLLYWOOD, July 14.

THE largest free employment bureau in the world spends a large part of its time and energy discouraging applicants.

It has 17,000 names on its list, including thousands of beautiful girls—the pick of all America. And yet, last year these 17,000 received an average of less than $1.50 a week. Only 73 averaged 2½ to 4½ days a week, and only 425 men and 187 women averaged one day's work a week.

The vast majority find it virtually impossible to get enough work to keep themselves in food, let alone clothes and any little luxuries.

They are the extras, registered with the Central Casting Corporation, which supplies extras for all the studios of Hollywood. No extras may solicit work directly from the studios. They can't even call in person at the casting office. They must telephone.

PRINTED in bold type on all registration blanks furnished newcomers is this: "The Central Casting Corporation has consistently discouraged the registration of 'extras.' An analysis of our statistics, which we ask you to read carefully, indicates that employment is very uncertain. This is due to an oversupply of available talent. As a result, few people have found it possible to earn a living working this way."

And still they pour in from all parts of the country. An occasional story about the rise of some previously obscure actor or actress is enough to bring them. And those already on the scene, and registered, hang on, always hoping for a "break."

A few registrations still are being made, despite the long waiting list, but those are mostly of persons of distinctive and unusual types. Yet even these are warned that their chances of getting work are slim.

OF the extras hired last year, only half came from the casting bureau. The others were Russians, Orientals, authentic college groups and other unusual types which must be recruited from outside when needed in large numbers, because there are not enough on the registered list.

So, that's what young hopefuls are up against in trying to crash Hollywood.

One of the unsolved mysteries of Hollywood is how these extras exist. In this town noted for the fabulous salaries paid a small group of 500, there is an army who can't possibly earn enough to keep them alive.

The only group given preference in casting are the old-time stars and directors, many of them now penniless.

Even those who get some work must spend a goodly portion of their earnings on clothes. A girl who gets $10 a day when she works must maintain a wardrobe consisting of light and dark street clothes, light and dark coats, bathing outfits, including robe and slippers, lounging pajamas, negligees, Palm Beach or light suits, and a variety of sports clothes.

WHEN she steps into the "dress extra" class and receives $15 a day, she must have, in addition, evening gowns and wraps, dinner gowns and wraps, a complete formal afternoon ensemble, and a fur coat. And practically all of the girls who work one day a week or more are in this class. So you can readily see that the extra has little left for her own livelihood.

In the old days all extras were hired directly by the individual studios. Extras often tramped for miles every day seeking jobs.

It also proved an inconvenient method for the studios as they frequently had trouble recruiting necessary extras, particularly when they were needed on short notice.

Hence the Central Casting Corporation was organized, the studios have been relieved of this burden and the extras are saved from the tedious and discouraging job of soliciting work from a dozen different sources.

UNDER the current hiring system when an assistant director determines what extras he will need for the following day, he simply turns in a report to the studio casting office which in turn sends the report to the Central Casting office. And next day the extras are on the job.

In order to make the choice of needed characters for a particular film quick and easy, a card filing system has been devised, in which all the characteristics of the applicants are tabulated.

Prominently displayed on each card is a photograph of the applicant. And alongside is such information as the

Continued on Page 11.

The Loveliest Skin in Filmland

Jean Harlow, who has one of the loveliest skins in Hollywood, shown at her dressing table. In the accompanying article Miss Harlow tells what she does to make her skin "the kind you love to touch."

How She Keeps It So Told by Harlow

Basis Is Good Health, Says Blonde Star

HOLLYWOOD, July 14.

JEAN HARLOW has one of the loveliest skins in Hollywood. It is naturally fair and though Jean often goes around hatless, she never gets really sunburned. Perhaps just the faintest olive glow.

How does Jean keep her skin so smooth and perfect looking? It is apparent that she isn't attempting to cover any blemishes with cosmetics.

Here is what Jean Harlow has to say on the matter:

"I happen to be the type of girl who doesn't look well in too much make-up. And as I dislike a made-up look, whether on or off the screen, I never use mascara unless my picture work demands it.

IN PRIVATE life I use only powder and lipstick, as I find the use of eye make-up hardens me. I know, however, that this is not true in every girl's case and some people are definitely improved by the careful use of eye shadow and mascara.

"In my opinion the best way for any woman to achieve a good skin and a well-groomed effect with the minimum use of make-up is to find a beauty routine that agrees with her skin and then follow it faithfully. I do this and find it very successful.

"While it is difficult to advise any girl to follow certain rules of beauty, because what may agree with my skin may not agree with yours, certain rules for health and beauty have worked successfully for me."

THEN THIS lovely Harlow girl tells you that she thinks that good health with plenty of exercise in the open air has done more to keep her skin unblemished than anything else. She also thinks it necessary to wash her face with soap and water daily, using a mild, unscented soap. After this she creams it to soften the skin.

When the surplus cream has been removed (Jean allows it to remain on her face for about 10 minutes) she dips her face into a bowl of ice water into which a handful of epsom salts has been added.

This treatment is one of the most important things in keeping the complexion fresh and vital and keeping the tissues of the face firm.

JEAN HARLOW tells you that you must always go to bed with your face absolutely free of any creams. She thinks you must allow the skin to breathe during the night. If you wish to use some good quality of cream, do so the next morning, allowing it to remain on your face as long as you wish, and then remove the surplus and bathe your face in the ice water.

The wise woman will give her face this ice water treatment at least twice a day (morning and night) and a third time at noon if possible.

If your skin has this background of attention all you'll need in the way of make-up is a little well-blended powder, mixed as near to the actual tones of the skin as possible.

THE USE of rouge is a matter of personal taste, but if you use it you should have it matching your lip-stick in tone.

Jean Harlow's beautiful blonde hair is shampooed once a week and brushed every morning and night to keep it fluffy. It has a natural wave which she sets with vinegar and water.

Radio Test Answers

Answers to questions on page 11.

1. Mary Danis, Mrs. Enoch Light in private life, has been singing with the band for about a year. She is a tiny person, very pretty, with light brown hair and blue eyes.
2. It's MISS Jeannie Lang—she's in her twenties—and she lives in New York City.
3. Edwin C. Hill, considered the best-dressed newspaperman in New York, is fairly tall, has brown hair grayed at the temples, and blue eyes. He has interviewed most of the international celebrities for the past twenty years.
4. Loretta Lee and Barry Wells, with the George Hall Orchestra, have been touring in vaudeville for a few weeks. They'll be back on CBS airwaves soon.
5. Kate learned to sing just "naturally." She takes no formal lessons, now, but is always practicing new songs and going over old ones with her orchestra leader and pianist, Jack Miller.
6. The theme song is part of a waltz that Andre Kostelanetz' pianist has written. So far, it is a melody without a name.
7. Almost six hundred stations and more than 18 million radio-equipped homes.
8. James Meighan takes the role of Cary Donovan in "Just Plain Bill."
9. Richard Himber was born in Newark, N. J., and is in his early thirties.
10. Nino Martini, Metropolitan Opera star, sings on WABC Wednesday nights at 9 o'clock.

Doug Fairbanks, Senior, Completes "Don Juan"

"The Private Life of Don Juan" has been completed in Elstree, England's Hollywood, by Douglas Fairbanks, Sr. It is his first appearance in British films and his work proved an event both for Londoners who drove down from the metropolis and the local folk.

The theme is Spanish; the director, Alexander Korda, is a Hungarian; the qauthor, Frederick Lonsdale, is British, and the two men who will "cut" the film are Americans.

In one of the scenes the hero (Fairbanks) heaves a rope to his inamorata in the Andalusian castle. Douglas scales the walls of the tower with his old-time agility and grace.

Czar Hays Planning Movie "Black-List"

Roster for Private Circulation To Give Producers Idea of Kind of Story to Shun

HOLLYWOOD, July 14.

WILL HAYS, czar of Hollywood, is about to issue a literary "black-list," runs the rumor. If he does, he will name books, both current and those of the past that are now classics or semi-classics, which producers must not turn into films.

And under the heavy bombardment from the churches, it is believed that a very large list will be issued soon for private circulation, to give the producers an idea of the kind of story not to buy.

A "black-list" was issued privately several years ago, and included such thrillers as "Rain," "White Cargo," and "The Green Hat." Later, the Hays office began checking up on the studios individually. Recently the book, "The Postman Always Rings Twice," was blacklisted after a studio had paid $50,000 for the story. Another one, called "Man and Wife," which was to have been made as "Professional Co-Respondent," also was ruled out.

BUT the Hays policies have never stuck. What was prohibited at one time would be permitted at another, depending on the pulse of public opinion.

For example, "Rain" was produced as "Sadie Thompson," with Gloria Swanson. Later it was done under the original title, with Joan Crawford starred, and the story created no great fuss, either way. By that time the subject matter seemed tame, compared with others current, both on the screen and stage.

"The Green Hat" was banned, but it was filmed as "Woman of Affairs," a silent picture with Greta Garbo and Jack Gilbert, the producers carefully refraining from mentioning the source of the film.

Now "The Green Hat" is being made again, with Constance Bennett and Herbert Marshall starred, and may have to be shelved or the title altered, because of the current campaign against salaciousness in the movies.

THE fate of "Three Weeks," the Elinor Glyn confection on which it was reported Irving Thalberg was ready to stake $1,000,000 in a come-back attempt for the seductive Gloria Swanson, is uncertain. It has been taken off the official list of releases. It may be made under another name, or Gloria may be starred in an original story.

If there is to be a black-list, its effect will be to save producers from investing considerable sums in stories that at present are unavailable.

Speaking of "The Green Hat," one scene called for Herbert Marshall to pick up a newspaper. Several copies of the London Daily Mail had been placed on the table. Marshall picked up one. And this was the blazing headline across the page: "Is Herbert Marshall Leaving Edna Best?" Incidentally, Marshall squired Gloria Swanson home after the recent preview of Grace Moore's picture, "One Night of Love."

* * * *

FRANCIS LEDERER, doing his daily stint between scenes at Paramount's gymnasium, is very watchful of his curves. Refuses to indulge too strenuously, because, he says, too much exercise would detract from his romantic bearing.

* * * *

Alice White is planning a series of novel dinners for the summer. Her home in the Outpost looks down upon Hollywood Bowl, whence sweet music will be wafted to the ears of whomever happens to be sitting on the veranda. So Alice has built a barbecue pit, and free music will be served with the meals.

* * * *

Adolphe Menjou the other day was examining rings for and with the future Mrs. Menjou (Veree Teasdale.) A picture-snatcher asked him to pose, but Adolphe said he'd been pictured in two hundred stills just that morning and refused.

APPEARANCES are that Corinne Griffith and Walter Morosco will kiss and make up. They have been seen on several occasions dining together at the Russian Eagle.

* * * *

Elissa Landi entertained the other day at a luncheon party in honor of the Robert Donats, who depart shortly for England.

* * * *

The Beverly Derby looked like a first night a few evenings ago, Charlie Chaplin squired Paulette, Gene Raymond dined with his mother, Frances Dee and Joel McCrea looked adoringly at one another, Claudette Colbert sat with Eddie Sutherland, Helen Twelvetrees and her husband sat in one corner, the Thomas Meighans and William Gaxtons joined forces in one foursome, the Ralph Morgans and Otto Krugers in another.

* * * *

AT Levy's Tavern: Jimmy Gleason lunching with son Russell . . . Regis Toomey alone . . . Natalie Talmadge lunching with her son . . . Thomas Meighan with his wife, greeting friends on his first Hollywood visit in more than a year . . . Zeppo Marx still paying off his Carnera bets. . .

* * * *

Bill Seiter, Laura La Plante's ex, arrived in town from the East the day that Laura and Irving Asher were wed in Paris. Thinking she wouldn't be noticed, since everybody believed her still in the hospital, Marian Nixon met Bill in Pasadena. After a warm and effusive greeting, Marian turned to find a news cameraman's machine trained on her.

* * * *

Everyone's getting dog-conscious again. Grant Withers has one of Conway Tearle's Scotties, Mrs. Louise Calhern was so attracted by Alice White's toy Pomeranian that she immediately dashed out and bought its sister, and Douglas Montgomery purchased a Dachshund pup to give away but decided to keep it.

* * * *

CAROLE LOMBARD simply couldn't live without Marlene Dietrich, Greta Garbo, Mae West, Katherine Hepburn and Bing Crosby. These lofty titles, be it known, were bestowed on Carole's five goldfish, which met an inglorious end on her dressing-room floor when the bowl tipped, mysteriously, one night. Wednesday, Carole purchased five more of the species and gave them the same names.

* * * *

The Russian colony turned out en masse for the Sergei Soudeikin painting exhibit at the Stendahl Galleries the other night: Ivan Lebedeff with Wera Engles; Richard Boleslavsky, the director, with Norma Boleslavsky; Dimitri Tiomkin and Albertina Rasch; also Edward G. Robinson, Jesse and Mrs. Lasky, Muriel Kirkland, Marian Marsh, Rouben Mamoulian and Rupert Hughes, who spoke; Nina Koshetz, who sang accompanied by Max Rabinowitsch, and Vladimir Bakaleinkoff and Alexander Hilsberg, who furnished chamber music. Soudeikin is art director for Samuel Goldwyn, who, with Mrs Goldwyn, sponsored the exhibit.

George Bancroft's daughter, Georgette (shown with her parents) will not have an easy road to stardom. She makes her film debut as an extra in Bancroft's next film, "Elmer and Elsie." "I do not believe in short cuts to success," says Bancroft, and he will not use his influence to get his girl better roles. She must make good on her own, he says.

Goggle-eyed Eddie Cantor has made his oldest daughter Marjorie, 19, shown with him, his secretary and unofficial critic. His work and his vast correspondence are in her hands. She keeps office hours, takes dictation, and is the general go-between between Cantor and his army of camp-followers. She gave up her last year in finishing school to work with her father in the studio.

Radio Public For Symphonies

LESS straight jazz is heard now over the radio, because that is what the public demands, according to Frank Black, general musical director of the National Broadcasting Company.

More and more of it is in symphonic dress, with several melodies running through it, more skillfully arranged and more colorfully orchestrated.

A listener's taste for music may be limited, but the fan is quick to spot a mediocre artist, and as a result, standards at the studios are becoming higher all the time, Black says.

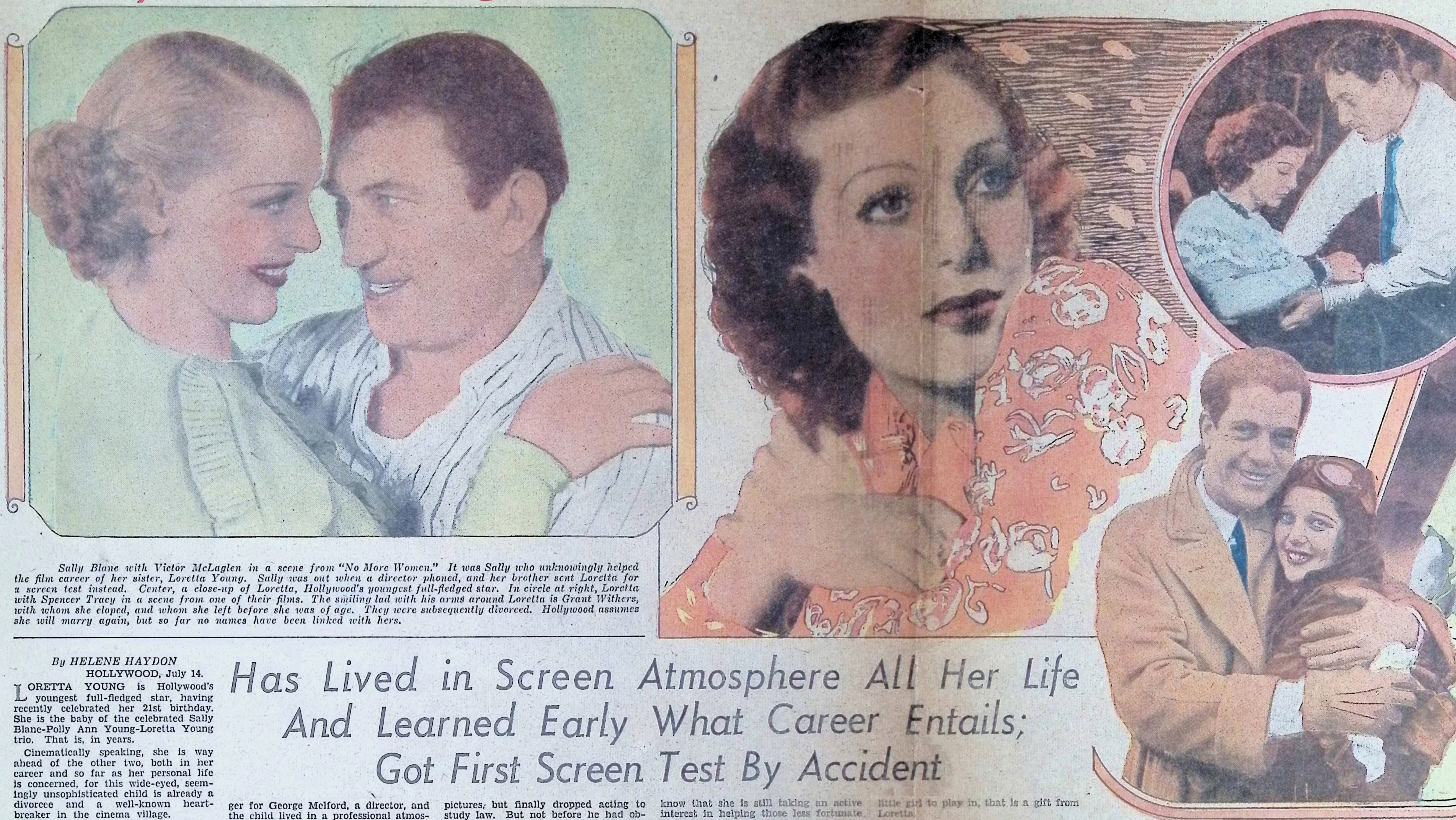
AN ORCHESTRAL program today, Black says, comes over better than one in a concert hall, because "inner voices are revealed more clearly, subtle intricacies stand out in bolder relief."

Give the public enough of all kinds of music and it will soon express a wise preference, says Black. The life of a cheap, catchy tune is short, he points out. What we know as classics, he says, are numbers that have stood the test of repeated hearings, the sort of music we like to live with. In the long run, the public is a very reliable critic, Black maintains.

Black is best known for his original arrangements in both classics and jazz. He builds a symphony from a popular song by taking the melody apart and rebuilding it to bring out colorful and hitherto hidden beauties.

At 10 he appeared as a piano soloist in Philadelphia. He majored in chemistry at Haverford College. He studied the piano in New York and was assistant conductor when Erno Rapee was managing director of the Fox Theater, Philadelphia. He edited a musical magazine and has done recordings.

Lovely Loretta Young, a Star and Heart-Breaker at 21, Is Child of Hollywood



Sally Blane with Victor McLaglen in a scene from "No More Women." It was Sally who unknowingly helped the film career of her sister, Loretta Young. Sally was out when a director phoned, and her brother sent Loretta for a screen test instead. Center, a close-up of Loretta, Hollywood's youngest full-fledged star. In circle at right, Loretta with Spencer Tracy in a scene from one of their films. The smiling lad with his arms around Loretta is Grant Withers, with whom she eloped, and whom she left before she was of age. They were subsequently divorced. Hollywood assumes she will marry again, but so far no names have been linked with hers.

Above, Loretta as she appeared in "Born to Be Bad." Below, another pose from the same photoplay.

Has Lived in Screen Atmosphere All Her Life And Learned Early What Career Entails; Got First Screen Test By Accident

By HELENE HAYDON

HOLLYWOOD, July 14.

LORETTA YOUNG is Hollywood's youngest full-fledged star, having recently celebrated her 21st birthday. She is the baby of the celebrated Sally Blane-Polly Ann Young-Loretta Young trio. That is, in years.

Cinematically speaking, she is way ahead of the other two, both in her career and so far as her personal life is concerned, for this wide-eyed, seemingly unsophisticated child is already a divorcee and a well-known heartbreaker in the cinema village.

Her experience is way in advance of her age, her exquisite beauty is impossible for either of her attractive sisters to live up to, and financial success has made it possible for her to build and maintain a lovely home for her mother and sisters.

SHE will tell you that she has learned about life through the medium of an unhappy marriage, and now faces a more or less settled career with all the folly of youth behind her.

But such isn't really the case. Loretta Young's career is only beginning, though she is a star at 21. And her life, I suspect, is only beginning, too. Her marriage was a girlish infatuation, as she had eloped with Grant Withers and was separated from him before she was of age. What the future may hold for her in the way of a truly happy marriage is another thing.

Loretta Young's youth, so far as movies are concerned, is nothing to marvel at. There are many girls of 16 and 17 to be found on the studio lots. But they haven't achieved any particular place in the galaxy of stars, of which this Young girl is definitely a part.

THE reason for this is partly due to the fact that Loretta is a Hollywood product, having come to the cinema village at the tender age of 4. Her father was then business manager for George Melford, a director, and the child lived in a professional atmosphere, heard motion picture talk for as far back as she can remember and met the studio crowd who visited in her father's home.

This, you may say, had nothing to do with her getting a start in her work. But it has a definite part in her career. She understood from the first just what it meant to have a motion picture career.

She knew that an actress must give up any and everything if it interfered with her work, and she realized that part of the training of the successful screen worker is to have an exercised, athletic body, as well as a beautiful face.

SHE realized that perfect diction, grace of manner and poise were as essential parts of her film assets as knowing how to swim, ride a horse or dance well. And knowing these things gave this child the ambition to get in and learn them at a time when other youngsters were telling what they would do when they grew up.

While they were talking, Loretta was doing, with the result that she stepped into a place in the talking films that few older stage actresses were capable of holding. And yet this cinema wonder had a perfectly normal childhood with her sisters and her friends.

She was born in Salt Lake City and came to Hollywood when she was 4. Her brother Jack acted in Wallace Reid's pictures, but finally dropped acting to study law. But not before he had obtained for his sister, Polly Ann Young, a place on the screen.

AND this is important because it was Polly who later got Sally her film start, and Sally helped Loretta without knowing it.

Loretta attended the Ramona Convent in Alhambra, and was also tutored by Mrs. Carmen Holiday. It was while she was still at the convent that Sally Blane got started in her film work and for a time gave promise of becoming a star herself.

Loretta Young's first screen test was given her by Director Mervyn LeRoy, who telephoned the Young home and asked that Sally Blane come to the studio at once to try out for a part.

Sally was out, but brother Jack answered the phone and, like the bright lad that he was, suggested that his youngest sister, Loretta, be tested in Sally's place, as they looked alike. LeRoy agreed, perhaps none too delighted at the prospect, and Loretta started for the studio and eventual fame.

THE test came off all right and the youngest Young was assigned a small part in Colleen Moore's picture, "Naughty But Nice." Colleen was one of Hollywood's most popular stars in those days and took an interest in the young girl who was just beginning.

If you knew Colleen Moore, you'd know that she is still taking an active interest in helping those less fortunate than herself. This is the reason why she has more real friends today than almost any other Hollywood actress.

This proved to be Loretta Young's real start in the movies, and she has climbed steadily in popularity from that day to this. She had appeared as a dancer before this with Mae Murray and had also worked with the Belcher School of Dancing in Hollywood, and this bodily training and physical grace now played a big part in the girl's screen appearance, as she was still at the age when most kids are awkward and growing.

IN 1929 both the Young girls, Sally and Loretta, were elected as Wampas Baby Stars. And this means in Hollywood, that they are selected from the bunch of newcomers as having the best promise of success on the screen. Loretta is now a star and Sally is doing very well for herself in films.

As a person Loretta Young is vital, interesting and still a bit wide-eyed about it all. She is the world's greatest motion picture fan and sees all the movies that she can possibly squeeze into a crowded day.

She is fond of her family to a marked degree, but frankly crazy over her little half-sister, Georgianna, now about 9 years old. And Georgianna returns the affection in full, and will proudly show you a doll's house big enough for the little girl to play in, that is a gift from Loretta.

"Growing up in Hollywood is a bit different from growing up anywhere else," Loretta Young tells you.

"WE look at life from another angle. We have advantages over other girls, but we also have drawbacks they needn't worry about. In the end, the way any girl's problems are solved depends upon the same thing—her character.

"I believe that early fame is good for a girl, because she grows up with it and doesn't value it too highly or think it means more than it does. Maybe if I had reached the top in a single bound my head would have been turned. But I was lucky. I'm still on the way up, I hope."

And we heartily agree with Loretta in this last remark. She will reach untold heights if she keeps this idea in mind and thinks she still has a lot to learn.

"In my personal friendships," Loretta continued, "I have learned to look first for sincerity. I can't stand insincere people. Girls in studios are exposed to more temptations than other people. They are not protected from life as other girls are. But this very thing teaches you to think for yourself and develops your character."

THIS amazing girl also tells you that she realizes what a great advantage it was to her to have played a while in silent films.

She knows that her technical knowledge of what to do before a camera helped her because it left her free to concentrate on cultivating her voice.

This gave Loretta a decided advantage over those girls who attempted to learn camera procedure plus the microphone technique at the same time.

So she tells you that she thinks she happened into the motion picture business at exactly the right moment to make good. And it's rather nice to hear this from a girl whose success might well have gone to her head and left her to feel that she had accomplished wonders all by herself.

LORETTA YOUNG has evidently weighed the pros and cons of her screen success carefully and she is very dignified and serious when she discusses her career.

"Yes," she admits, "considering the circumstances under which I came into the business, I cannot rightly claim that I am a superior sort of girl to have accomplished so much in a short time. I really worked hard to make progress, but I was favored by the state of the industry at the time.

"Why, you must remember that very few directors or players in Hollywood knew anything about sound when the new medium came into vogue. At that time, I could stumble along and make a great many mistakes and get by with them, which the young girl of today cannot do. I was certainly lucky in my career."

AND certainly talented and beautiful, too, we add. And certainly worked hard to become the capable actress you are today, Loretta. But stick to your opinion of yourself and let the rest of us tell you you're great. This modesty on your part, while it's utterly sincere, is part of your charm.

Loretta Young's current picture is "House of Rothschild," in which she plays the part of George Arliss' daughter.

Before that she made hits in such pictures as "Zoo in Budapest," "Man's Castle" and "Midnight Mary." Her next film appearance will be with Ronald Colman, in this actor's picture, "Bulldog Drummond Strikes Back."

Altogether not a bad record for a 21-year-old girl, whose fragile blonde beauty has intrigued motion picture audiences from the first time she had a part in films. She's 5 feet 3 inches tall and weighs 103 pounds.

Perhaps it's part of her extreme youth that she prefers highly dramatic roles to any others.

CENTRE
PAGES

Jack Benny—Wise-Cracker by Accident

Learned at War Benefit That Gab Pays

When you hear a spine-chilling scream over the radio, this is the scene in the studio. Elizabeth Day is unleashing the scream in "Forty-Five Minutes In Hollywood," over CBS network. Note that she shields her mouth to give the effect of remoteness. At the "mike" with her is John Anthony. Note the scared child (seated) watching intently.

Helen "Smiles" Davis gave up the stage to become Harry Frankel's secretary three years ago. Recently they were married, and this photo shows them honeymooning at their farm, "Justamere," near Richmond, Ind. Who is Harry Frankel? Why, he's radio's "Singin' Sam."

NEW YORK, July 14.

JACK BENNY, star comedian of the stage, screen and radio, started wisecracking by accident. That was during the war.

Since then he has talked his way through several Shubert musical revues, two editions of Earl Carroll's "Vanities," several Pacific coast theaters, half a dozen feature motion pictures, and countless NBC broadcasts as a master of ceremonies.

Before joining the navy, Benny was a successful vaudeville violinist for six years. He played the fiddle and said nothing. After he joined the navy he was drafted for sailor shows for the Seamen's Benefit Fund. He played his violin. The folks applauded—but no contributions were made. Then, Benny said to himself, "if you want money, you have to ask for it."

He did. He tried a few gags. They laughed. He tried a few more. A wave of laughter swept the audience. At the next show Benny played less and wisecracked more. When the war was over, he returned to vaudeville—as a monologist.

HE STILL carries his violin in stage appearances, but never plays it, giving the customers the impression he couldn't if he wanted to. Some day, he says, he's going to use it again, providing he can stop talking long enough.

Benny was born in Lake Forest, Ill. He started learning to fiddle at 6. At 14 he decided to make the violin his career. He started with a local dance orchestra at 16, and a year later decided he was good enough for the stage. He got a partner to play the piano, and launched his first vaudeville act.

He toured the country for six years, joined the navy during the war, and came out a monologist. In the years that followed, Jack Benny, a glib young man carrying a silent violin, became a celebrated comedian, a vaudeville headliner, one of the first and most successful masters of ceremonies in Broadway revues, and a popular night club entertainer.

When talking pictures started, Benny was playing the Orpheum Theater in Los Angeles. M-G-M promptly signed him and he made his screen debut as master of ceremonies in the Hollywood Revue. "Chasing Rainbows" and "Medicine Man" followed, and then other feature pictures, and comedy shorts. Then Mary Livingstone appeared on the scene.

After Mary heard Jack talk on and on and on, she just nodded her head and came East with him as Mrs. Benny. She is the Mary you hear on his broadcasts.

THEY hit New York just as Earl Carroll was casting the annual edition of "Vanities." Earl invited Jack to see a rehearsal. When the curtain went up the opening night, Benny was still there—as the star of the show.

For two years he was the leading comedian and master of ceremonies in the Carroll revue. Then came his entry into radio.

Benny is a bit under six feet, has gray-tinged hair, ruddy complexion, and although he is a professional comic, he seldom smiles.

He was rehearsing for a radio program the other night when an interviewer approached and asked if he minded answering a few questions. Benny answered:

"Oh, that's O. K. Shoot. I don't mind, but please spell my name right—I'm Jack Benny and not Jack Denny of orchestra Dennys. Get it right. Benny—B, as in Bean Soup—E, as in Sharkee, the fighter—N, as in Knickers—another N, as in pneumonia, and Y, as in the State of Y-oming."

"O. K., Mr. Benny. Do you like broadcasting?"

"Do I like broadcasting? I like it very much. You can't hear the audience hiss."

"WHERE were you born, Mr. Benny?"

"What cities do you like best?"

"Oh, I like Mount Vernon, Los Angeles and Boston."

"That's fine; make it Philadelphia."

"Were you really born in Philadelphia?"

"No, but I like Philly, and as soon as the Athletics start hitting the ball and get a little better pitching the pennant will be a cinch."

"But where were you born?"

"I tell you, son, there's nothing like fresh air and spinach to tone you up for rehearsals."

"Where did you say you were born?"

"This fellow Roosevelt is certainly doing a grand job."

"Where were you born?"

"I think his last speech hit the right spot."

"Do you think we'll have free beer next week?"

"WELL, if you are going to keep harping on that subject, I was born in Lake Forest, Ill. I had one father and one mother. I spent eight years at college, the University of Illinois . . . and don't ask me if I was a freshman for eight years. It was only two. I didn't attend classes; I was a cook. Then I wanted to become a radio announcer, so I practiced talking to myself, but I never got the job as a few people listen in to every program and talking to yourself does a person no good.

"What that, rehearsal? O. K."

"So long, remember — the name's Benny."

Talking of the violin, Benny's proudest possession is a letter he received after one of his violin solos (he called it that) on the air. The letter read:

"Dear Mr. Benny: For several months our family had been starving; the wolf was at the door. Then one night we tuned in on your program. By the time you finished your violin solo, the wolf had left forever."

When broadcasting, Benny always wears his hat. Unlike most people he likes relatives, "because they send mail to my sponsors."

And back to his violin again, he says:

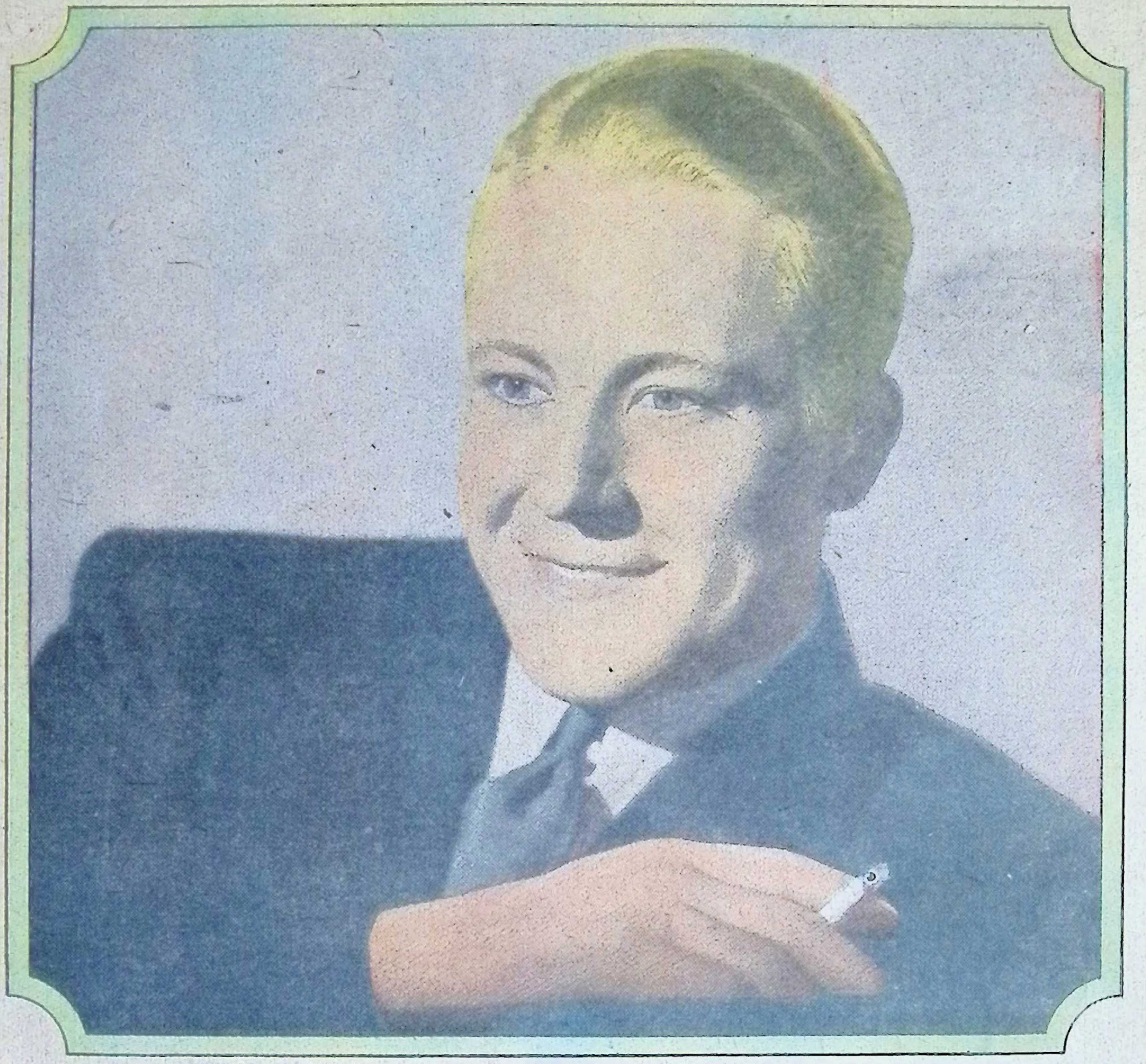
"My father gave me a violin and a monkey wrench. He told me not to take chances. Plumbing isn't a bad business."

Herbert Mundin Kept Busy

Herbert Mundin, featured in "Call It Luck," is now making "Serenade," with Pat Paterson, Nils Asther and Harry Green. He has been assigned to leading roles in four other pictures of the season—"Nymph Errant," starring Miss Paterson; "24 Hours A Day," with Claire Trevor; "What Am I Bid?" with Will Rogers; and "Hell In The Heavens," with Warner Baxter.

He Made Good Under Another Name

Gene Stage Star As Raymond Guion



Gene Raymond, the boy with the blond locks, who makes feminine hearts flutter like aspens in a gale. They had to rewrite the script, after he had turned the offer down six times, before he would appear in "Sadie McKee," with Joan Crawford and Franchot Tone.

HOLLYWOOD, July 14.

GENE RAYMOND is Hollywood's fair-haired boy of the moment. He's not only the sole blond leading man in cinemaland, but he also happens to be one of the busiest and one of the most popular.

He is only 26, but his screen career is his second successful one. Before that he starred on the legitimate stage. In case you don't remember, his name then was Raymond Guion—his real name. When he got into the movies the directors told him Guion was too hard for the fans to pronounce or remember. So it's been Gene Raymond since.

Originally brought to Hollywood under long-term contract to Paramount, he is now a free-lance because he likes it. He has a contract to do three pictures a year for Columbia, and a verbal agreement—the only one of its kind—with Jesse L. Lasky.

SAYS Raymond: "When Mr. Lasky gets a story that he likes and that he thinks I will like, he calls me in and we talk it over." He likes free-lancing because he is less likely to be typed and it is easier to side-step a role he doesn't like.

For, in 1931, when he entered the movies, he was typed as a weakling of one sort or another. Nor did he ever have a chance to portray young love. For when he wasn't a convict he was a harassed husband, and sometimes he combined the two.

It was "Zoo in Budapest" that gave him a chance at romance and in later vehicles he had an opportunity to play comedy, his forte on the stage, although it took Hollywood three years to realize it also might be his best medium on the screen.

Born in New York city, August 13, 1908, he is a descendant of a Huguenot family which came here in the 17th century to escape persecution.

HIS career began in stock, when he was 5. He left grade school in the fourth grade and enrolled at the Professional Children's School, an academy for stage youngsters. He played in "Mrs. Wiggs of the Cabbage Patch" in 1913, the title role in "Jonesy," and "Why Not," with Tom Powers.

But he really stepped out in 1924, in J. P. McEvoy's play, "The Potters." The play ran for two years, and when it closed, Gene, at 18, was on his way to stardom.

He appeared subsequently in "Mirrors," with Sylvia Sidney; a revival of "Sherlock Holmes," in which he played the part of a messenger boy, once enacted by Charlie Chaplin; "The War Song," with George Jessel; "Take My Advice," with Frank Morgan and Genevieve Tobin; "Say When," a musical in which he sang (he has a good voice), and "Shotgun Wedding."

Gene really arrived, however, in 1929, in "Young Sinners," cast as Gene Gibson. That's where he got the first part of his screen name, by the way.

THEN the movies beckoned. Raymond's screen debut was in "Personal Maid," with Nancy Carroll. He played in "Ladies of the Big House," with Sylvia Sidney; "The Night of June 13," "Forgotten Commandments," "If I Had a Million"—in all of which he was typed.

At the end of a year Gene became a free-lance artist, and has been kept busy since. Among his free-lance films have been "Ex-Lady," with Bette Davis; "Red Dust," with Jean Harlow and Clark Gable; "Ann Carver's Profession," with Fay Wray; "Brief Moment," with Carole Lombard; "The House on 56th Street," with Kay Francis; "Zoo in Budapest," with Loretta Young; "Flying Down to Rio," with Dolores del Rio; "I Am Suzanne," with Lilian Harvey, and "Coming Out Party," with Frances Dee.

It was after that picture that he left for a vacation, his first in three years. It started as a European jaunt, and ended up in New York and Palm Beach.

WHILE he was making "Coming Out Party," Raymond was asked by M.-G.-M. to appear in "Sadie McKee," starring Joan Crawford and Franchot Tone.

He turned it down and went to Europe. When he returned to New York, three wires about "Sadie McKee" were waiting. He said no again. He went on to Palm Beach and got another wire. Again he said no. M.-G.-M. sent a copy of the script to him, he read a few lines, and again turned it down. He headed back to Hollywood, turned down a fifth offer. Finally Louis B. Mayer, head of M.-G.-M., asked Raymond to come out to the studio. They talked. Gene said he didn't want the part.

"What would you do if we rewrote the script?" Mayer asked. The script was rewritten, and Raymond played the part. Six times no made one yes.

After that was completed he started work on "Transatlantic Merry-Go-Round," with Nancy Carroll.

Others in the cast are Jack Benny, Sid Silvers, Jean Sargent and Sidney Blackmer.

GENE has a niche all his own in Hollywood. He wants to keep romance out of his life until he has achieved his aims. He doesn't believe that a young man undergoing all the painful processes of a career can make a go of domesticity, no matter how perfect the future Mrs. Raymond might be. So he prefers to come home to an empty apartment, with no one to vent his annoyances upon. So don't take romance rumors about Gene too seriously. After all, even the most serious-minded young actor needs diversion, and the blond player can occasionally be glimpsed at stay-up-late places with some film beauty.

However, he actually prefers solitude, likes nothing better than to go for long drives along the ocean front, unaccompanied, unless it is riding horseback.

Gene plans to devote his life, after he is financially independent, to breeding horses. He doesn't play polo, but spends much of his time on horseback and gets his greatest thrill out of jumping hurdles. He also plays tennis expertly, and he is taking lessons in golf.

HIS favorite book is "The Three Musketeers," which he re-reads regularly. He has also read all of Dumas' other novels, as well as those of Joseph Conrad. He confesses a weakness for the romantic swashbuckling of Rafael Sabatini, and he reads plays avidly. His favorite colors are blue and green, his favorite food is a thick steak, and he can prepare bacon and eggs, but that's the extent of his culinary skill. He devotes his leisure hours to studying French and German. He is interested in political maneuvers.

Gene reads his fan mail with interest. He likes being asked for his autograph, listens to the radio, likes to travel alone. He rarely entertains, and doesn't like to go shopping. He usually reads himself to sleep, and he doesn't concern himself about diet. He stands 5 feet 10 inches tall, weighs 150 pounds, and has blue eyes and a mop of golden hair, which he keeps carefully groomed.

Once She Had Private Yacht, Today She's a Movie Extra

ONCE she had a private yacht, a fleet of autos and a corps of servants—today she is a movie extra.

That is the story of Louise Swift, daughter of the late Adolph Meyer, of New Orleans, multi-millionaire sugar plantation owner, who represented a New Orleans district in Congress for 20 years.

Louise met her future husband, the late Franklin Swift, in Washington society. After her marriage Swift, a graduate of Annapolis, was promoted to captain in the navy and given command of the Albatross for a six months' cruise in Alaskan waters. She went along, the only woman on board. The trip was made at the direction of President Theodore Roosevelt for a study of salmon fishing conditions.

AFTER the deaths of her parents and husband, Mrs. Swift went to California. She was persuaded to speculate in real estate. The crash came and wiped her out. The woman who had entertained Pacific Coast society was penniless.

Mrs. Swift was in despair. And then, Rupert Hughes, a family friend, suggested the movies. He arranged with Paramount executives to give her work. Her first appearance will be in "Ladies Should Listen," with Cary Grant, Frances Drake and Edward Everett Horton.

Night Club Short Cut to Radio Fame

Now Big Supply For New Air Talent

NEW YORK, July 14.

REPEAL did more than beget the taprooms that have blossomed on every corner in the land.

Repeal opened a new road to radio fame—a short cut for the dozens of fresh, new voices now heard on the air.

The trail has led like this: Taprooms needed music to regale the patrons; that meant orchestras; orchestras hired vocalists; the orchestras went on the air to gain patronage for the cafes; if they clicked on a local station, they got on a chain; if they got on a chain, the girls singing with them got a wider audience. And from that chance to singing on their own programs was just another step.

And what is true of taprooms is true even more of night clubs, and the grill rooms, cafes, and roof gardens of hotels big enough to support dance bands.

SO it is a new vein that executives of both local radio stations and the big chains have tapped in their search for fresh talent. Not only have they discovered many fresh voices; they have found new personalities, giving them a chance to supply the ever-present demand for novelty.

Several of those now headlined over the air got their chance in night clubs, even while prohibition was in its heyday. Ruth Etting is one of the best examples.

She came to Chicago from David City, Neb., as an art student. The producer of a revue for which she designed the costumes persuaded her to join the chorus of the Marigold Gardens. She danced and sang for a year in the chorus, until one night the juvenile lead was ill and she got the chance to sing alone for the first time in her life.

SHE played one Chicago cafe after another until she was making $100 a week. Finally she went to work in Big Jim Colisimo's Sphaghetti Palace—a famous hot spot.

The girls circulated among the tables, sitting at each one in turn and singing privately for each group of guests. They got no pay, but sang for tips. Miss Etting still remembers the night that Nick the Greek, famous gambler, tossed her a $50 bill.

Miss Etting then graduated to the College Inn at the Sherman Hotel with Abe Lyman's band. The manager of station WLS heard her one night, and signed her for the radio. She came to New York, appeared in the Ziegfeld Follies, and became one of the glamorous figures of radio.

It was at Colisimo's that another famous stage and radio singer got her start, at the same time as Miss Etting. It was Helen Morgan. It was at Colisimo's that she first became famous as a piano sitter, because the place was so crowded she could not be heard otherwise. Helen graduated to musical comedy, and then the radio.

Golden-haired, vivacious Babs Ryan, featured with Fred Waring's Pennsylvanians, is another. She ran away from college when a senior to join her two brothers, who were on the stage. Her first job was singing in a Kansas City night club, at $40 a week. Then came local radio work, and then a national audience.

Gertrude Niessen, exotic blues singer, is another. She was singing in a cabaret at Fort Lee, N. J., when a CBS official heard her, and offered her an audition.

THEN there's Harriet Hilliard, lovely blonde singer with Ozzie Nelson's orchestra. Radio scouts first discovered her singing in "boy and girl" numbers, and her first audition led to sustaining programs and later to a commercial spot.

Vivien Ruth, the "sweet-and-low" singer, got on the air almost by accident. One Thanksgiving night she visited a night club in Paterson, N. J. After the featured singers were presented, the people with her asked her to sing. She did, and the orchestra played along with her. After she went back to her table the manager of a Paterson radio station offered her an audition. After her third broadcast she got a bid as guest star in New York. The next day she signed a contract with Columbia.

Others who traveled a similar route are Vera Van, Loretta Lee and Ruth Robin.

Helen Morgan, whose piano-sitting career began in the famous Big Jim Colisimo's Spaghetti Palace in Chicago. The place was so jammed that Miss Morgan could be heard only if she perched on a piano.

The voice of Harriet Hilliard has long been associated with that of Ozzie Nelson's bandmen, over the WABC-Columbia network. Below, latest camera study of exotic Gertrude Niessen, whose vibrant torch songs have thrilled radio, stage and night-club audiences for the past 18 months. She was singing in a Jersey cabaret when a radio scout spotted her.

In Case You Didn't Know . . . . .

For many years Edwin C. Hill's chief claim to fame was the fact that he was the first New York newspaperman to carry a cane. For more than 20 years he was star reporter in an all-star cast on the New York Sun. From best dressed reporter he has risen to best dressed broadcaster, his favorite winter costume being striped trousers and short black oat. His iron-grey hair gives him added distinction. He's another tribute to Indiana's peculiar ability to breed literary lights, having been born into a family of school teachers in Aurora, Ind. Enjoys reporting any type of story and has done so. Has continued newspaper work except for a brief departure as editor of a newsreel. His wife is Jane Gill, former film actress. He likes golf—shoots a 90—horseback riding and his bull terrier.

Edwin C. Hill

* * *

Martha Mears, as a student at the University of Missouri, visited the radio station at Columbia, Mo., one day. Someone talked her into an audition, and the station manager signed her to a contract at once. When she graduated last June she broadcast in St. Louis, but still hankered to be a drama star. If not, she would teach. Finally she was signed for Gus Edwards' "Stars of Tomorrow Revue." The revue disbanded in New York. Martha decided she had enough of the stage, got an audition at NBC, and was booked for two network programs a week. After two broadcasts she was signed as vocal soloist with Phil Baker. Baker went to Chicago. She stayed in New York, on sustaining programs. Now the movie moguls think she has possibilities and she is soon to get screen tests.

Martha Mears.

* * *

In 1907, at 9, George Jessel was singing with Walter Winchell in theaters showing illustrated slides, while Eddie Cantor gave the accompanying monologue. He went from that to vaudeville, and musical comedy the movies and then the radio. He has authored several hit tunes, and has done some short stories. He has had only seven months of formal schooling, owns a yacht, is 5 feet 8, weighs 141 pounds, has slightly gray hair and dark brown eyes. He has one of the largest collections of books on religion in the country, has a Siamese cat as a pet, and his proudest possession is a letter from 80,000 Chicago women who wrote that because his fun is clean, they would always bring the family to see him. His father's cousin, Sir George Jessel, was chief justice of Great Britain in the reign of Queen Victoria.

George Jessel

* * *

Wendell Hall, vocalist and song writer heard from the Chicago studios of NBC, is master of several musical instruments. He plays the trombone, saxophone, clarinet, xylophone, ukulele and guitar.

How Many Questions About Radio Stars Can You Answer?

WHAT do you know about the personalities whose voices you hear on the air? See if you can answer the following questions:

1. How long has Mary Danis been with Enoch Light's band, and what does she look like?
2. Is Jeannie Lang married, how old is she, and where is her home?
3. Please describe Edwin C. Hill and tell something of his background.
4. Why are Loretta Lee and Barry Wells not broadcasting from the Hotel Taft any more?
5. How was Kate Smith trained for radio work and is she studying now?
6. What is the name of the theme song with which Andre Kostelanetz opens his broadcast?
7. How many broadcasting stations, and about how many listeners, are there in the United States?
8. Who takes the role of Cary Donovan in "Just Plain Bill," and is he married?
9. How old is Richard Himber and where was he born?
10. Does Nino Martini sing over WABC, and at what times?

Answers will be found on page 4.

You've seen C. Henry Gordon as the menace in more pictures than one. He has that dark, suspicious glance that has come to spell trouble in the films. Most people have come to associate him with his roles, so realistic is his work. He's really a very charming, interesting person, who lives in Hollywood in an apartment, with his attractive wife. His real name is Henry Raeke, and while he was born in New York he was educated mostly in Switzerland and Germany. Believe it or not, Gordon spends most of his spare time in the theater, as he is a real movie fan.

Henry Gordon.

Rosa Ponselle got her first chance to sing in her parish church in Meriden, Conn., at 5. At 9 she was a soloist. At 14 she was singing and playing the piano in a movie. Then followed vaudeville. Caruso heard her sing, urged her to study, got her an audition with the Metropolitan Opera, and she made her debut in 1918. Since then she has become an international opera and concert star. She still studies, and mixes study with physical exercise. She thinks physical condition has much to do with voice quality. She wants certain food cooked in a certain manner, won't accept a hotel room unless it is comfortable, and carries special drinking water with her on concert tours.

Rosa Ponselle.

Blonde and radiant Ann Harding, daughter of an army officer, was an insurance clerk, reading manuscripts at night for Famous Players-Lasky, with ambitions to write for the screen, when she was taken on by the Provincetown Players at $35 a week. Then followed two years of stock, a period with the Hedgerow Players, of Moylan, and her first real success in "Tarnish." In 1928 she and her husband, Harry Bannister, went to Los Angeles with the "Strange Interlude" troupe. Five movie concerns made her offers and she signed with Pathe. She subsequently divorced Bannister. She has been starred in a number of outstanding films. Her most recent public appearance was at Radio City Music Hall.

Ann Harding.

* * *

Edna St. Vincent Millay, whose poetry readings over the radio have stirred thousands, is a wisp of a woman, with pale gold hair, delicately pointed face, blue eyes, and a vibrant voice. She composed her first poem at 5, and her first serious one at 19. She learned to read by studying poetry, being tutored at home until she was 7. She named her dolls for characters in poems. She says a poet is not a person apart, and that she is intensely interested in everything that is happening. She writes when the urge seizes her, often making notes in bed when she awakes in the morning. When things go wrong, music is her consolation. In 1932, when Louis Untermeyer, also a poet, labeled her one of the 'Oh, God-the-pain girls," she retorted all the great poems were sad. She said men were timid, and women much more reckless, more courageous, and less sentimental.

Edna St. V. Millay.

* * *

Ramon Novarro has been a screen star for 10 years and is still at the height of his popularity. He was born in Durango, Mexico, and is one of a family of 10. His father, a retired dentist, brought the family to Los Angeles in 1918 and they have remained there ever since. His real name is Samaniegos, and his younger sister, Carmen, has just begun her first tour as a professional dancer. Three other sisters are nuns. Ramon sings beautifully, plays the piano, and speaks French, Spanish, Italian and Mexican besides English. He often directs the Spanish versions of his own pictures and has a theater built in his own home.

Ramon Novarro.

He entertains his friends with impromptu recitals. He likes nothing better than a football game and a hot barbecued sandwich on the way home.

* * *

Amos 'n' Andy even have the same suppressed desires. Since boys when they chased fire engines, both have yearned to be firemen. And when they retire somewhere in the suburbs of Chicago where volunteer fire laddies prevail, each plans to enlist in the local fire fighting forces.

What You're Up Against In Crashing Hollywood

Continued From Page 3.

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person's age, height, weight, color and type of hair, whether short or long, whether curly or straight; color of eyes and other physical description.

THEN comes information regarding the applicant's wardrobe, and then her particular capabilities—whether she rides horseback, swims, dives, knows shorthand and typing, plays the piano, does ball room dancing, what her nativity is, what languages she speaks, what experience she has had on the stage and in films, and finally what peculiar characteristics she has that might be useful in certain pictures.

The casting director makes further notations on the card—what type of figure and what type of character the applicant represents, and he adds his appraisal of her beauty.

Most of the time, it is unnecessary for any of the four casting directors employed in the Central Casting office to refer to the cards. Each of these men handles certain definite types and each of them knows at least the physical description of fully 2000 persons in his division.

The placing of extras is done entirely by telephone, which makes the Central Casting switchboard one of the busiest in Hollywood. As many as 3000 calls have been received in a single hour. Three operators are on duty at the switchboard with a fourth available during a particularly rush period.

THE casting directors sit at a long table facing the switchboard. When the extras phone in to ask if there is any work for them, they give only their names. The operators call out these names, and if any of the casting directors wants the individual, he asks for the call. If the operator gets no response, she reports back to the extra, "No work."

When the requirements for a studio have been filled, a messenger is dispatched there with a complete list of extras who have been ordered to report the following morning, and a studio pass for each. Attached to each pass is a voucher stating how much the extra is to receive for the day's work, the amount always being determined by the casting bureau according to the classification under which the extra falls.

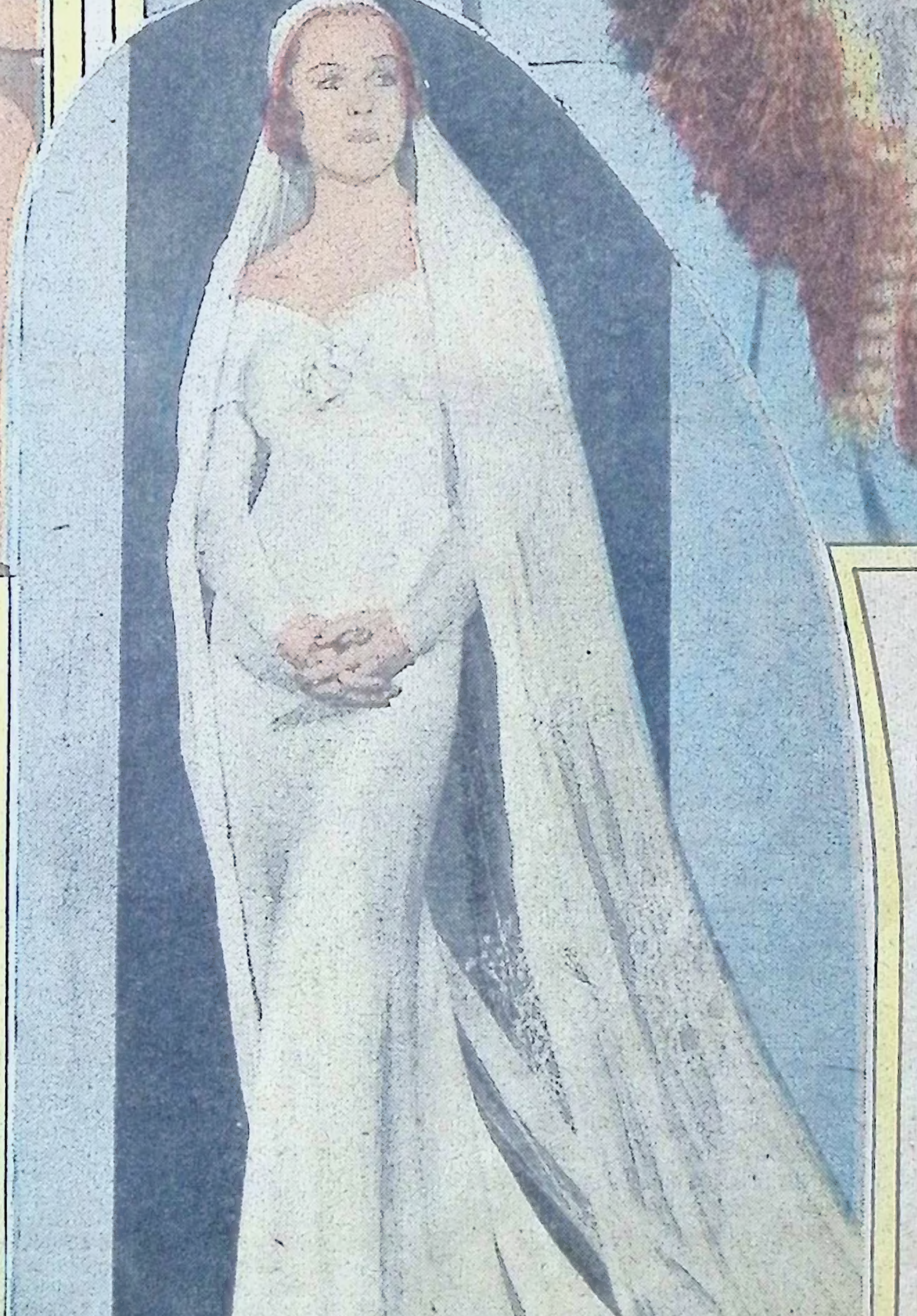
The passes are handed to the extras as they report for work, the vouchers retained by the studio casting offices for making up the payroll.

One morning a week is kept open for new registrations, and on these mornings some dissatisfied with the amount of work they have been receiving will call in an effort to get more work, but they usually get no results, since individuals are disregarded entirely when it comes to casting. All placements are determinded by type, ability and wardrobe.

Bridal Gown Also an Evening Frock

Light blue polka dot silk semi-street ensemble worn by Grace Bradley. The dress is simply made with just a suggestion of frilliness in the silk-fringed flower at the neck. Wide lapels of white silk outline the jacket, which is cut away just at the hips, fastening with two buttons directly in front. A tiny white turned-up hat, white gauntlet gloves and accessories are worn with the ensemble.

Uncurled ostrich feathers fashion this effective cape in dark brown and white, worn by the lovely Esther Ralston.



Rich simplicity may be favored by this year's bride. In "Here Comes the Groom," Patricia Ellis wears this satin bridal gown.

Just Drop Long Net Sleeves And Yoke

HOLLYWOOD, June 14.

THE SUMMER bride who intends to have a formal wedding couldn't find a more charming gown in which to be married than this one of white satin, modeled for you by Patricia Ellis.

It has all the charm of an old-fashioned bridal robe, all the simplicity that is becoming to a young bride, and yet if the long net sleeves are removed and shoulder straps substituted for the tucked net yoke, you have an attractive, modern evening dress.

A CLEVER touch to the bridal ensemble is the exquisite net veil delicately embroidered in bugle beads and rhinestones with a fleur de lys pattern. With a veil as elaborate as this it would be bad taste to carry a conventional bridal bouquet. Instead, a single white orchid or a white prayer book may be used. Some girls carry both.

For a summer going-away costume Grace Bradley suggests, and wears charmingly, a polka dotted silk suit, simply made with a suggestion of frilliness in the fringed silk flower at the neckline.

Wide lapels of white silk outline the jacket and the off-the-face hat is also of silk. The gauntlet gloves that Miss Bradley uses with this costume repeat the frilly effect given by the flower.

WHAT BRIDE could resist having one formal dinner outfit in her trousseau? Especially if it were like the black chiffon frock worn with such chic by Gertrude Michael.

This chiffon frock is truly unusual in its trimmings, which consists of knotted loops of the material used to give the skirt a smart flare where it touches the floor.

These same flat loops form the short sleeves of this dress, the body of which is cut empire style with the bodice fastening in a soft bow at the waistline in back,

GERTRUDE MICHAEL has chosen a huge black taffeta hat as a dramatic contrast to the simplicity of the dress and also wears black taffeta elblow length gloves.

Esther Ralston suggests a feathered cape of brown and white uncurled ostrich as an attractive summer wrap, for formal wear. The color combination is different and daring and could be worn with evening frocks of various colors, but would be smartest with white, pale blue or jade green.